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Suffer the
children -
Freddy's victims



Fear and loathing
- phobias explored



Debbie Insect Agony

As seen in *A Nightmare on Elm Street 4: The Dream Master*

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Debbie
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Keep-fit fanatic Debbie
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All other things being equal, more than children are shown reading.

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Alan Jones is an internationally recognized humor expert. Author of the bestselling *The Rough Guide to Horror Movies*, he writes for *Fangoria* and reviews horror films for *Rainco* *Times*. As well as regularly turning up on radio sets, he also organizes the UK's largest horror film festival, *Drifford*.

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Movie moment

DEBBIE INSECT AGONY

Reborn in a Nightmare



Dream Master Alice Johnson is trying to get to her only surviving friend, before Freddy Krueger does. But it's too late... Debbie is already being mutated into a cockroach in one of the most horrific and surreal death sequences in the entire *Nightmare* series.

THE METAMORPHOSIS

While Alice has figured out just what Krueger is capable of, her friend Debbie is blissfully unaware of his depraved intentions...



- ▶ The movie moment begins with Alice waking from a dream, in which she has discovered that Freddy is after Debbie. This scene deliberately dupes us into believing that Alice is now awake.



- ▶ While Debbie works out, she sees Freddy's face reflected in the weights. The suspense is heightened by this clever shot, which lets us in on something that the victim doesn't know.



- ▶ Alice and Dan are seemingly on their way to help Debbie. But they end up back at the diner, from where they set off. They are in a time loop — a plot device that the director cleverly exploits.



- ▶ As Freddy looms over Debbie, the camera shows Debbie's view, looking up at him. We are thus momentarily placed in the victim's shoes and so are inescapably pulled into the horror.



- ▶ The terror begins — Debbie's arms are snapped at the elbow, and she starts growing feelers. Her screams of agony contrast starkly with Freddy's laughter.



- ▶ Freddy throws Debbie's weights at the camera and the lens smashes. This sort of shock tactic is typical of director Renny Harlin's style of film-making.



- ▶ With her human abdomen and the thorax of a giant bug, Debbie's metamorphosis is well and truly underway. The flesh on her arms hangs gaping, bloody and ripped from where the grotesque giant feelers have begun to sprout. Finding herself in a strange corridor, she flounders, struggling under the weight of the long, unwieldy limbs. Like us, the viewers, Debbie is appalled and disgusted by what is happening to her body.

This is one of the most inventive and disgusting deaths that Freddy has ever inflicted on his victims. Director, Renny Harlin, deliberately exploits a common phobia of insects, and has Debbie transform into the most detested of all six-legged creatures, the cockroach. Using amazing special effects (see pages 10 and 11) this movie moment fully exploits the type of shocking imagery that accompanies "body horror" (a sub-genre in which the horror comes from a sense of physical "wrongness" in the body). The viewer is simultaneously repulsed and transfixed, waiting to see just what will happen next...



This symbol indicates a close-up feature on pages 6 and 7.

"You can check in, but you can't check out!"

Freddy Krueger

Expression of pain, horror and utter bewilderment

Grotesque giant cockroach feelers grow out of her arms

Gaping wounds where her arms have been ripped open from the force of the mutilation

Wearing gym clothes from working out on the bench press

Sweating with terror



▶ We share in the feeling of helplessness and claustrophobia, which builds as we witness Debbie trapped inside a small box and stuck to a sticky floor, while the hideous mutation takes over.



▶ Alice and Dan finally realize that they too are dreaming. We feel the frustration of this moment all the more, because as viewers we have had to endure their blissful ignorance of the situation.



▶ The innovative camera perspectives make Freddy seem truly larger than life, as he effortlessly crushes the roach motel that Debbie is trapped in.

GROUNDHOG DAY

While the luckless Debbie is being painfully transformed into a cockroach, Alice and her love-interest Dan are trying desperately to get to her. But it soon becomes clear (to the viewer first and later the characters) that actually the pair are going round and round in circles and not getting anywhere. Every time Alice gets out of the truck and runs towards Debbie's house, she ends up arriving back at the diner from where they originally set off.

The film is a clever plot device called a *time loop*, which Renny Harlin uses skilfully in this movie moment. The time loop is a fantastical notion and so lends itself well to the surreal world of Freddy's nightmares. The type of situation is reminiscent of the

mythological punishment of Greek hero Prometheus, who was condemned to have his liver torn out by eagles every morning, with the liver being renewed each night.

Stories with time loops often involve a character correcting past mistakes or recognising a key truth. Escape from the loop usually follows. Harlin uses the device as a way of making Alice fully recognise Freddy's omnipresent power – "He's got us going in circles!" – preparing her for the final battle

FILM FACT

The name of the diner that Alice works at is "Crave Inn" – a homage to *Nightmare* creator Wes Craven.

with him. The device also creates a sense of immense frustration and helplessness for both viewers and characters alike – especially as the realisation comes that it is too late to save Debbie.

LAUGH A MINUTE

Freddy's changed. Four films into the series and Freddy Krueger is a far cry from the man he was back in the days of Nancy Thompson. And this movie moment really highlights that change.

First of all, he has become progressively more talkative, throwing out more and more of his sick one-liners. In this sequence we hear plenty of his wisecracks. When Debbie sees him for the first time standing above her bench press, she tells him she doesn't believe in him. In the first film this was enough to make him melt away, but not anymore. Now he wickedly retorts "I believe in you," and continues inflicting his torture. As he presses down on her bench weights (eventually snapping her arms in half) he exclaims "No pain, no gain!" – a teasing comment deliberately poking fun at fitness freak Debbie. Then, when he is about

to crush her in the roach motel, out comes the cruellest comment of all: "You can check in, but you can't check out!"

Freddy has also become more powerful. For his first murders he almost always used his trademark weapon – the glove. In this movie moment he doesn't use the knives at all. In fact he barely touches Debbie. His powers have become almost mythical, highlighted by the fact that he is simultaneously controlling the dreams of two other people – Alice and Dan. Like some sort of evil God he arbitrarily decides the fate of each victim. Debbie's death is the perfect example – he crushes her like an insect! When Renny Harlin said "I wanted him (Freddy) to appear somewhat comical, scary and really mythical," he really meant it.

"No pain, no gain!"

Freddy Krueger

KAFKA'S COCKROACH



Renny Harlin claims that he wanted to make a movie that would carry some reference to literature in order to appeal to a well-read audience. Given this, it's unsurprising that Debbie's mutation into a cockroach is blindingly reminiscent of Franz Kafka's novella *The Metamorphosis*, in which a traveling salesman wakes up to find he has been transformed into a giant insect. As if to make the link clear, in one of the classroom scenes earlier in the film, the subject under discussion is none other than...
 Franz Kafka

ALAN JONES the expert opinion

Alice goes through the blood stained looking glass in A Nightmare on Elm Street 4: The Dream Master. And what happens when she's blown off a cinema balcony and into the silver screen is a more authentic visualization of the frenzied randomness most of us have during bad dreams. It's no accident that director Renny Harlin begins his sequel with a quote from the Bible's book of Job: "When deep sleep falleth on men, fear came upon me, And trembling which made all my bones to shake." For Harlin, in conjunction with future A-List screenwriter Brian Koppelman (L.A. Confidential) displays an instinctive feel for unworried atmospheres that capture that precise moment in nightmares when nothing is making any sense yet at the same time seems to clearly add up.

Nowhere is this darkly perverse, strangely blurred haze better demonstrated than in Debbie Stevens' metamorphosed demise. Her insect phobia has been well and truly demonstrated when she squashes a cockroach in disgust and Rick says, "Hey, Supergirl, it's dead. Give a hug a break." Prophetic words indeed. As demonic jester Freddy Kruever forces Alice to act out a time-wasting scenario over and over again, he turns her friend into the scuttling sum of all her primal fears. And he copies her way of dealing with creepy-crawlies by stamping on her while trapped in a Roach Motel. "You can check in, but you can't check out," jokes Freddy as Debbie becomes more glued inside the pest trap. Freddy's analysis of Debbie's character has allowed him to construct a living nightmare for her that affords the worst insight into her underlying neuroses. "I don't believe in you," she screams at him in an effort to make her nightmare end. But Freddy believes in her and that's what counts in this superior body horror manifestation.

PLAYING THE VICTIM

Debbie is just one wretched victim out of six in *The Dream Master*. So how do the others fare...?

Let's face it, being the victim of a crazed cinematic serial killer is no day at the beach. You're routinely stalked, slashed and otherwise made to suffer intolerable cruelties, all in the name of appeasing the audience's boundless blood lust. But at least in the *Nightmare* films, you get to snuff it in style!

When it comes to dispensing death, Elm

Street's dream killer, Freddy Krueger, rarely reverts to run-of-the-mill. Right from the outset, in Wes Craven's blood-soaked original, it was apparent that these were not your average slayings, and that penchant for defying victim/audience expectations has continued and intensified throughout the series. Sure, sometimes Freddy goes straight for the good old-fashioned jugular with his rusty razor-sharp blades. After all, for Freddy it's something of a signature. But, more often than not, it's a far more "out of left field" slaying,

something the victim—and we—just never saw coming.

A *Nightmare on Elm Street 4: The Dream Master*

SURVIVING FREDDY!

Of course, not everyone in the *Nightmare* films ends up shot/stabbed on Freddy's claws (or otherwise dream-caused to die). There is usually one potential victim (or more, as the series progresses) who ends up living to see another dawn. Of all the various souls to have crossed swords with Freddy and lived to tell the tale, Alice Johnson has proved the most hardy and enduring.

In *A Nightmare on Elm Street 5: The Dream Master*, Alice embraces the notion of a "dream master", someone capable of drawing on the strength and abilities of other souls garnered by Freddy and turning them back on their tormentor. Possessed of the same kind of dream focus as Kristen Parker (R.L.P.), Alice is able to play Freddy at his own game, manipulating the dream world to her best advantage and ultimately, via a child's rhyme, freeing the souls trapped within Krueger's carcass. Alice is back for more in *A Nightmare on Elm Street 5: The Dream Child*, as Freddy invades the dreams of her unborn son. This time with some help from the spirit of Freddy's mother, Alice wins through against the odds. Sadly, Don Jordan (another survivor from *4*) and the father of Alice's child, isn't so fortunate. He is one of the dying under *A Nightmare on Elm Street 5*.

It is no exception to the series' rule that in dreams, well, anything can happen. With the constraints of the physical world removed, and reality routinely bent to Freddy's deliciously twisted will, the only rule is expect the unexpected. Uncommonly for the series, *The Dream Master* begins with not one but three survivors from the previous installment (*Dream Warriors*): Kristen Parker, Roland Kincaid and Joey Crusel. Clearly anxious to prove he's not lost his, er, cutting edge, Freddy puts them top of his chopping list!

Kincaid is the first to go. Ignoring the warnings of psychically aware dream warrior

Kristen, Kincaid finds himself transported — via his trials — to the automotive graveyard in which Freddy's mortal nemesis were (re-)interred at the end of the film *3*. There, Freddy rises from the ground and — after Kincaid is boxed in by car wrecks — stabs him through the heart with his claws.

Dead in the water

With that trademark tormentor dug up by his system, Freddy moves on to Joey, who is close to death in his own womb — a beautiful naked nymph-like teen lying in and on Freddy's dawn. When it's next, Freddy trapping her inside a tin can and turning it

up to gas mark 50. By this point in the series, you understand that Freddy just can't get past that whole burned-alive-by-vengeful-parents thing. This serial killer holds grudges.

Out of breath

With the trio of now departed dream warriors added to his chest (or indeed pizza) of souls, Freddy moves on to some fresh blood in the shape of Alice Johnson. Exploiting her naïve affinity with the dream world, Freddy uses her as a conduit to attack more of Elm Street's teen population. Alice's close friend, Ashmole Sheila, nods off in the classroom, and finds that the teacher (Freddy) wants to indulge in a little one-on-one tuition, eventually sucking the breath right out of her. Next up is wannabe martial artist Rick Johnson (Alice's brother), who does his "grasshopper" thing against invincible Freddy and comes off worst, stabbed in mid-slice.

But of all the outthere executioners in *The Dream Master*, the dispatch of iron-pumping Bebbie takes some beating. Having expressed a certain disgust of things that scuttle, she's transformed in true Kafkaesque style into a cockroach and squashed by Freddy in his home-made bug hotel. Bebbie's protracted ordeal and subsequent transformation, including that great scene in which both her arms snap, epitomizes the unending focus of the series on effects.



On set

A BUG'S DEATH



The death scenes in the *Nightmare* series have all involved innovative special effects and none more so than Debbie's. Here's how her grotesque metamorphosis really happened...

The special effects for Debbie's cockroach mutation scene were created by special effects expert Screaming Mad George. For the first agonising scene of Debbie's torture, in

which Freddy pushes down on the weights she's pumping and literally snaps her arms at the elbow, Screaming Mad George moulded a body cast of Brooke Thoiss, the actress who played Debbie. This body cast was made of fibreglass, with the false arms made out of gelatin. The fake body was placed on the bench press. "In reality her

body is under the bench, and her head is sticking up," he explains. And the body cast was attached to her neck.

Bursting out

For the next sequence, which involved Debbie sprouting cockroach legs, Screaming Mad George examined some real roaches to get inspiration. "When I studied the cockroaches I saw that their legs came from the side and bent a certain way. I realised that I could have the cockroach's legs on her side, with her arms inside the legs." That way the actress was able to move the cockroach legs herself, without the use of extra cables. George also added an extra set of bug legs to her shoulders to create



Brooke Thoiss, who played Debbie, gets set up for the arm-snapping scene (left). The other pictures show the "transformation head" in action.

Debbie sheds her human head to reveal the talerous bug's head beneath.

"I HATE BUGS. I LIKE TO
CREATE THEM BUT THE REAL
THINGS I CANNOT TAKE!"

Screaming Mad George, Special Effects Expert

a more realistic insect-look. The original storyboard for this sequence had called for her hands to still be present, but according to Screaming Mad George, who clearly wanted a realistic approach, "that made her look like a Japanese [movie] monster." The cockroach legs themselves were made from vacuum foam with a simple joint in the middle. They were attached to a corset, which had a gelatin skin in order to create the gruesome wounds, where the legs burst out of the flesh. Lastly, Debbie sheds her human head to reveal a cockroach head (yikes!).

For this scene, George and his assistants made what he calls a "transformation head" for Debbie, which was made up of layers that peeled away. The resulting scene of metamorphosis from finest-teenager into creepy-crawly cockroach is astounding. Ironie, considering that Screaming Mad George is no fan of the six-legged critters: "I hate bugs. I like to create them but the real things I cannot take!"



The cockroach head had to be smaller than a human head to fit inside the layers of skin that peeled away. Debbie's head appears to split in two to reveal the smaller insect head inside.



Motorized human head eventually fully. Rick's face in the pizza wall behind. And Rick's meatball head gets crushed on Freddy's glove (bottom).



PERFECT PIZZA?

Just before the cockroach scene in *The Dream Master* there is another unforgettable special effects sequence, when Freddy eats a pizza covered in human head meatballs. The effects for the pizza were created by John Carl Buechler (see page 13). The pizza itself was made from an oil-based clay using an alginate mould – the same material used to make moulds for false teeth. And the gross meatball heads were made from foam latex. Buechler elaborates: "The jaws were hinged to the skulls. Pivots with levers and controls were added to the skulls so these little faces could make expressions." Buechler's team even inserted tongues that could move. Then each head was wired up to its own radio motor.

For the scene when we see victim Rick's head in amongst the mozzarella, Buechler had to create a giant pizza. "We built this part of the pizza standing up like a wall, that way the actor could put his face into the appliance standing up," he explains. Rick's head is speared on the end of one of Freddy's knives. For this Buechler's team created a motorised meatball head (to look like Rick), which they attached to a specially-made Freddy glove with one hollow blade. "The blade was hollow because it had wires and cables running through it. The meatball head's servomotors were secreted down Robert England's arm!"



Inside story

GROSS OUT

The fourth instalment of the *Nightmare* series was a monster hit, grossing more than each of its forerunners. And this time the effects were more spectacular, the dream sequences more surreal and Freddy Krueger himself was larger than life...



A *Nightmare on Elm Street 4: The Dream Master* was the biggest grossing of the *Nightmare* sequels, taking \$49 million in America and beating its two predecessors, which earned \$44m and \$29m respectively. The fourth instalment certainly confirmed Freddy Krueger as a genuine American horror icon. However, the birth of this next *Nightmare* was not an easy one.

Writer's block

"We had a lot of script problems on 4," recalls co-producer Rachel Talalay. "There were a lot of bits and pieces being thrown

together rather than one writer writing a story. It was a real mess." One of the reasons behind this was the Writer's Guild strike of 1988, which lasted 22 weeks, involved 9000 movie and TV writers and almost shut down film production in Hollywood altogether. Without a coherent story or a visible end to the strike, it was prudent to start developing the set pieces and special effects. Talalay admits that, "we were developing and prepping the special effects before we had any script at all."

Visual spectacle

The piecemeal script more or less took shape around the dream sequences. This gave director Renny Harlin the chance to really devote all of his energies to the visual spectacle of the dream deaths. His aim was, he says, "to go more for the surreal and bizarre instead of predictable scenes"



— and *The Dream Master* has these in spades. From Freddy's chest of souls, to his leaping on a human pizza, to the Kafka-meets-splatter punk metamorphosis of Debbie Stevens into a

Freddy's persona sticks to a new and terrifying level in the fourth *Nightmare* film. With these spectacular special effects, we are reminded of his past crimes by the faces of his victims, writhing under his burning claw.

"I wanted to go more for the surreal and bizarre"

Ronny Harlin, Director

FILM FACT

In *The Dream Master*, when Alice and her fellow students are being lectured on dream philosophy, the teacher is played by none other than co-producer and New Line Cinema supremo Robert Shaye!



cockroach, *A Nightmare on Elm Street 4* blows the others out of the water (bed).

Ronny Harlin got involved closely with the special effects, storyboarding every shot and designing the sequences. He then drafted in a selection of companies and individuals who were experts in creating physical

and make-up effects. Among them were *Nightmare* veterans Jim Boyle and Kevin Yagher, as well as a man named John Carl Buechler – who, incidentally, also directed *Friday*, *The 13th Part VIII: The New Blood*

Simple story

Despite (or perhaps because of) the initial problems in getting a screenplay together, Harlin also worked on the script, changing the character motivations and reconceiving the dream sequences. In the end he felt the plot was a strong one. "It was really about a mousy girl who finds herself and gains strength, physically and mentally, to cope with all the problems in life. It was done through supernatural events but it was a very simple story that touched the hearts of our core audience."

Like others before him, Harlin also focused on the comedy. He continues: "Humour had been used before in the *Nightmare* series, but probably not to the extent that we did. I didn't believe that in the fourth instalment audiences would be seriously scared of him, because they knew his tricks already." Harlin was making a smart move. Horror is chiefly concerned with the unknown, but this brings with it a paradox. If you have seen the monster in previous films, it is no longer unknown. This means that its power to shock is diminished. Once that happens, the director or scriptwriter has to come up with something else; something that will replace it and still keep the horror fans coming back for more. This either means more gore or, in the case of *The Dream Master*, more inventive special effects and some deliciously wicked lines for Freddy.

Inside story

ALAN JONES the expert opinion

Until *Freddy vs. Jason* in 2003, the highest-grossing entry in the *A Nightmare on Elm Street* series was *Part 4: The Dream Master*. It earned over \$60 million by the end of 1989 and remains a firm fan favourite. *Part 3: Dream Warriors* had laid out an exciting new template for the series. So the filmmakers decided to follow its kinetic lead by making another thrill-a-minute rollercoaster ride laced with comedy. Focusing on a team of teen heroes battling in the thrilling surreal dream world settings against a faster-paced, wisecracking Freddy Krueger, the audience broadened out well beyond the hardcore horror brigade. Ensuring that a wider audience – one used to seeing Freddy pop up in numerous guises on MTV and chat shows – would become scared was the main reason the filmmakers opted for the same breakout, weird and chilling feel that the third part had. Alice Johnson, Freddy's ultimate dream realm adversary, is also the strongest character of the franchise next to the original's heroine Nancy Thompson. Played by Lisa Wilcox as endearingly vulnerable and resourceful, Alice becomes a formidable Freddy foe. The result? A superior horror sequel balancing wit and gore with imagination and intelligence for a supremely entertaining 93 minutes.

Inside story

Harlin had adamant ideas about how to re-present Freddy. He was aiming for a more anti-heroic characterisation: a protagonist who would be larger than life. "I wanted to elevate Freddy Krueger to star status and

make him appear more like a James Bond kind of hero." This succeeded in Britain, where the UK poster tagline gave a cheeky nod to the then ailing Bond franchise. It read: "The Name's Krueger... FREDDY KRUEGER".

"So brilliant"

Robert England was delighted with Harlin's plans for Freddy Krueger. "When Wesley showed me a rough cut of the sequence from the junkyard, it was so brilliant that I would have done anything he asked me from that moment on. I have always played Freddy bigger than life. Wesley was the first director to take advantage of what I have always done."

Freddy fans

However, Freddy, it seems, was already pretty big – while filming in a park near Los Angeles, word got out that Freddy was in town and a large crowd formed. The next morning over 300 people turned up and local police had to escort England to the set. When he had finished filming, England found his trailer surrounded by dozens of fans. Diving inside, he was forced to throw out pieces of the mask to quieten the baying horde.

Camera angles

Harlin recognized that another key to impressing the audience was to be found in the way the film was shot.



When Dan goes into hospital after the car crash, Harlin's innovative camera angles place the viewers in Dan's position. We share his sense of helplessness as the medical hand moves in to put him to sleep

"My feeling was that the MTV generation, our main audience, has a very sophisticated taste in a visual sense, and I had to offer them something that was beyond what they were used to, or at least matched what they could get on TV in music videos."

Harlin ensured innovative camera work throughout, involving crane shots, trick shots, high and low angles, and imaginative lighting techniques – "anything to startle, pull and suck the audience into the story," as he puts it.

And the audiences were definitely pulled in – they flocked to cinemas in their droves. Whether it was the story, the awesome special effects, the surreal dream sequences or Harlin's vision, *A Nightmare on Elm Street 4: The Dream Master* proved to be the ultimate box office smash.

PUPPET MASTERS

Renny Harlin was born Eino Maunitt Harjola on 15th March, 1959 in Finland. His parents, a doctor and nurse, wanted him to become a doctor. Instead he grew up with a video camera and was making movies by the age of 12, influenced by Alfred Hitchcock, John Ford and Howard Hawks; he enrolled on a course in filmmaking at Helsinki University at the age of 18!

At 24 he risked all his savings on *Born American* – a feature film he had written and wanted to direct. He shot 20 minutes of footage and took it to Hollywood, where he found funding to shoot the rest back in Finland. It received a theatrical and video release.

Harlin moved to the States in the mid-eighties and initially started directing low-budget films, including a horror-thriller called *Prison*. However, his real breakthrough came when he was asked to direct *A Nightmare on Elm Street 4: The Dream Master*.

He is now best known for directing action movies, some starring his (now ex-) wife Geena Davis, or his friend, actor Sylvester Stallone. In the horror genre he worked on the script for *Alien* for over a year before backing out. He also took over directing *Exorcist: The Beginning* and completely re-shot the film.



ON LOCATION: THE HIGH SCHOOL

In almost every film of the *Nightmare* series, there's a high school. This is partly because Freddy's victims are teenagers, but also because the high school plays an important psychological role in the horror film. It acts as a space which exists to bridge the gap between reality and fantasy.

On the one hand it represents the normal world in which the characters live their lives. There are rules and common codes of behaviour. The classroom itself is always traditional, with the desks set out in rows. This again emphasizes order. The teenagers will feel safe there, cocooned among friends, but the moment they let down their guard and drop off to sleep the school disappears, and is replaced by a world of nightmares...

Classroom terror

The school turns into the scene of full-on horror in many of the *Nightmare* films. Nancy Thompson sees Tina's bloody corpse being dragged through the school corridors; she follows and ends up in Freddy's boiler room. In *Freddy's Revenge* the school is the location for the horrific death of the sports coach Schneider, and in the fourth

"Hey Nancy – no running in the hallways!"

Hallguard, possessed by Freddy

film Sheila dies from what appears to be an *ex nihilo* attack during her physics exam.

The classroom also serves as a place to convey insightful comments or subtle messages to the audience. Remember what Nancy's fellow student reads out in the first film? A quote from Hamlet: "Oh, God, I could be bounded in a nutshell, and count myself a king of infinite space, were it not that I have bad dreams." And (as mentioned on page seven), the kids receive a lecture on Kafka

shortly before the endurance death.

Teachers and authority figures also have a role to play. Initially there to make the teenagers (and viewers) feel safer, they inevitably turn out to be as good as useless, unable to intervene when the horror strikes. They may even turn into Freddy, as with Sheila's death in *The Dream Master* or the hallguard in the first film.

Saved by the bell

Outside the school is also a great place to impart valuable plot information – it's just near enough to school to be under its control, but too far away for parents or teachers to eavesdrop. Watch these scenes and you will notice that the school bell is always used to emphasize a plot point or to end a scene. "How do you know so much about dreams?" asks Alice's friend in *The Dream Master*. "When it's all you have," she replies, "you kind of become an expert." The bell rings. Point made.



The school bell is the cue for a change of scene. The bell rings loudly, heralding a plot point or the end of a scene. The bell rings. Point made.

FEAR AND LOATHING

Whether it's death, heights, cockroaches, or Freddy Krueger, we're all scared of something. According to U.S. horror writer H. P. Lovecraft, fear is the oldest and strongest emotion of mankind. The filmmakers are fully aware of this, which is why horror movies deliberately set out to exploit our fears and phobias...

The story goes that Ares, Greek God of War, and Aphrodite, the Goddess of Love, bore two sons out of wedlock, Phobos (Fear) and Deimos (Terror). Fear and Terror went into battle with their father, accompanied by attendants called Panic and Trembling, and thus these conditions spread among mankind and remain our constant, unwelcome companions. Precise

definitions are difficult, but the generally accepted difference between the sons of Ares is that "fear" is a condition inherent at all times (we are always mildly afraid of dying or confined places, or of being pestered by downs) whereas "terror" is an intense, momentary reaction to a specific set of circumstances (like being pursued by a psychopath with a machete or being eaten alive by cannibals). Typically, horror movies rely on both.

Sudden shocks

The empire of Deimos (Terror) is represented in sudden shocks, created through filmmaking tricks: jolting edits, sudden loud noises, the monster jumping out with a power tool. Ask filmgoers about scariest they can remember from classic horror, and they'll most likely cite a scene like this — Leather-face slaming the door after dragging the still-twitching victim into his lair in the original *Chainsaw*, or Jason bursting out of the lake at the end of the first *Friday The 13th* film.

The empire of Phobos is a subtler realm. Films which value fear over terror are less likely to get a jump and a howl from cinemas than to infect audiences with long-lasting creeps which haunt their dreams. Filmmakers who deploy fear as a prime tactic get to the meat of the matter at script stage. Here, we're talking about scary ideas as much as scary movies — subject matter that spooks an audience even before they've sat down in the cinema, and treatment which plays on either the universal fears we all have (fear of the dark, fear of death, fear of pain) or specific syndromes (fear of particular "creepy" crawlers, fear of sharp objects) that might not usually push our buttons but which can be made universal through cinema technique.

FILM FACT

When Wes Craven came up with the idea for Freddy's glove, he wanted to tap into a specific human fear of animals' claws: "I was looking for a primal fear which is embedded in the subconscious of people of all cultures," Craven explains. That his notion of the glove was that it should be like "the claw of an animal, like a cat-toothed tiger marching with its tremendous hooks".





Heavily Reagan-regrets DeLia's fear of insects (insectophobia) by turning her into a cockroach and keeping her in a trash can. (Insectaphobia, lol.)

Fear factor



Let's be rational

In ordinary life, a certain degree of fear is good, indeed essential. Children need to be afraid of shoving their fingers in electrical sockets, and the entire system of civilisation depends on all of us being afraid of the punishments inflicted on those who act anti-socially. But fear can get out of hand. An early trauma involving a scary Santa Claus or a japping poodle leads to a lifelong irrational

COMMON PHOBIAS

ACHLUPHOBIA

Fear of the dark. There is also *nyctophobia*, which is fear of the night.

ACROPHOBIA

Fear of heights. Vertigo, often used as a synonym, is actually the chief symptom – the dizziness acrophobia sufferers feel at any elevated point.

AGORAPHOBIA

Fear of open spaces, or of leaving the house.

ARACHNOPHOBIA

Fear of spiders. There are also phobias for those worried by cats (*cattaphobia*) or even chickens (*delectaphobia*). Herpetophobia is the general fear of creepy crawlies.



ATHAZAGORAPHOBIA

Fear of being ignored.

AVIOPHOBIA

Fear of flying, known in the airline

business as "white knuckle syndrome".

Some people also suffer from *siderodromophobia* (fear of travel by railways).

BELONEPHOBIA

Fear of needles



CLAUSTROPHOBIA

Fear of enclosed spaces. Or even *taphephobia*, which is a specific fear of being buried alive.

COULROPHOBIA

Fear of clowns. This is surprisingly common. Has anyone ever not thought clowns were secretly evil?

DIDASKALEINOPHOBIA

Fear of going to school.

ENAISSOPHOBIA

Fear of criticism.

GLOSSOPHOBIA

Fear of speaking in public. And also *topophobia* (stage fright).

KAKORRHAPHIOPHOBIA

Fear of failure.

MEDONALACUPHOBIA

A male fear of impotence, which paradoxically is liable to cause the same.

ODONTOPHOBIA

Fear of dentists. *Ictrophobia* is the less common fear of doctors.

PEDIOPHOBIA

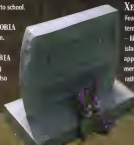
Fear of dolls. And there's even a name for the fear of ventriloquists' dummies – *automatonophobia*.

THANATOPHOBIA

Fear of death or dying.

XENOPHOBIA

Fear of foreigners. The term is usually misused – like *homophobia*, *islamophobia*, etc. – in application to people who merely dislike foreigners rather than suffering from a paralyzing terror of them.



"WHAT YOU KNOW ABOUT FEAR DOESN'T EVEN COME CLOSE"

TAGLINE FOR *THE TEXAS CHAINSAW MASSACRE* (2003)

wor of these harmless things. The difference between simple fear and acute phobia is that the latter is a neurotic psychological condition — not just a fear, but an irrational fear. Phobias often have a rational basis (being afraid of rats is sensible; they bite and are plague carriers), but become a handicap when taken to extremes (being afraid of going out because you might see a rat).

A hook to pull you in

In the realm of "high concept" horror, phobias are useful hooks — any number of horror films have been spun from our distrust of heights, spiders, lifts, policemen, cats, and giant radioactive dinosaurs. You might not have met many people with a fear of antiquated laundry equipment, but Tobe Hooper adapted a Stephen King short story into *The Mangler* — which has managed two sequels, so someone must have been terrified by all that clanking and folding.

Double dose

Recently exploring only one phobia hasn't been enough. *Snakes on a Plane* is mounted on the assumption that if you aren't terrified enough of flying in the post 9/11 era then you might well suffer from good old-fashioned ophidiophobia (fear of snakes). If you suffer from fear of flying

and fear of snakes, then this should prove a double-dose of unbearable chills.

The *Texas Chainsaw Massacre* franchise also depends on an overlapping set of familiar horror film phobias — the culturally inbuilt fear felt by city folks out in the sticks, away from home, compounded by zoophobia (fear of ugliness — as represented by the physically unprepossessing country folk in the film).

What the first *Chainsaw* film added to the genre was the hitherto-little-noted fear of chainsaws. Of course, we all knew these buzzing power tools were dangerous, but before Tobe Hooper, few thought to be afraid of them. Since 1974 everyone is — and the fear spread to other power tools (such as the unforgettable death by hedge-trimmer in the seventh *Friday* film).

He's after you...

One of the oldest phobias is fear of the bogeyman — who could even be the Greek God Phobos, but stalks our horror films as Count Dracula, Jack the Ripper, Freddy Krueger, Jason Voorhees, Leatherface or any other handaxe-flourishing fiend. Though they deploy scary gimmicks — Freddy's claws set off your instinctive dislike of nails being scraped down a blackboard

FREAKY PHOBIAS

ARACHIDUTYROPHOBIA

Fear of peanut butter

AULOPHOBIA

Fear of flutes.

EUPHOBIA

Fear of hearing good news.

STAUROPHOBIA

Fear of the crucifix, as suffered by Count Dracula. Vampires also have olistemphobia (fear of garlic).

TRISKAIDEKAPHOBIA

Fear of the number 13, as demonstrated by those who won't book into a Room 13, take a Flight 13 or visit the 13th floor. Those few people afraid of the number 666 suffer from heokoskioheokostetaphobia.

POLYPHOBIA

Fear of everything. Tough one to beat!

— these tend to be incarnations of everything we're afraid of rather than representatives of any specific neuroses. As these franchises seep into the general consciousness, some people become specifically afraid of the film villains (not wanting to go to sleep because of Freddy or summer camp because of Jason) as well as the film themes — witness the epidemic plagues of samhainophobia (fear of Halloween), oneirophobia (fear of dreaming). Taken a step further, this leads to triskaidekaphobia (fear of the number thirteen) and even paskavedekataphobia (fear of Friday the 13th) or the dreadful conjoining of anghispasterpoltetaphobia (fear of Texas) with dylosdekapamphobia (fear of chainsaws).

HORROR GLOSSARY

From Blood to Body Horror and The Bogeyman – the lurid lexicon of New Line horror terms continues.

BLAKE (TV)

The fourth victim in *Freddy vs Jason*, teenager Blake gets slashed by Jason's machete.

BLAKE'S DAD (TV)

Shortly before Blake meets his fate, his father also has a run-in with Jason. He is decapitated with the machete.

BLAKEY RONNIE

Originally a country/folk singer, Ronnie Blakely was an Academy-Award nominated actress, who played Marge Thompson in the first *Nightmare* movie.

BLOOD

A horror movie without blood would be like having Freddy Krueger without his glove. The visceral impact of that red life-fluid being savagely split on screen is an essential element in creating fear. While some horror films contain (quite literally) geysers of blood (like Glen Lantz's death scene in *A Nightmare on Elm Street*), others have comparatively little, relying more on clever suspense techniques than gore, as in the original *The Texas Chainsaw Massacre*. Fake blood in



the movies (also known as Kensington Gore) is usually made from cochineal dye and Karo Syrup, although most special effects experts will have their own special recipe.

BPM FILM AND TV AWARDS

Broadcast Music Inc. is an American performing rights organisation, founded in 1940, which represents songwriters, composers and music publishers in all genres of music. In 2004 it gave out its Film Music Award to composer Graeme Revell for Wes Craven's *New Nightmare* and to Steve Jablonsky for the remake of *The Texas Chainsaw Massacre*.

BOATS

Since most of the films in the *Friday* The 13th series are set by a lake, they contain quite a lot of nautical action. From the first film – where Alice mistakenly thinks she's found safety in a rowing boat in the middle of the lake – through to the eighth film, where Jason hitches a ride on a teen-filled cruise liner to Manhattan, the theme recurs.

BOBBY CONNY

Slasher movies such as *Friday* The 13th and *A Nightmare on Elm Street* are often referred to as body count movies, due to the extensive number of victims that the relentless killers get through. During his career as Springwood slasher, Freddy Krueger

has accumulated a death toll of more than 30. While Jason Voorhees, has dispatched in excess of 200 victims!

BODY HORROR

This term applies to films in which the horror is derived from a sense of physical abnormality or mutation, or the invasion of the body by disease or foreign organisms. Usually a guarantee for grotesque and shocking imagery, some horror films are based solely on this notion of "body horror", while others use it to supplement other themes. In *A Nightmare on Elm Street* there are several body horror moments: the transformation of Debbie into a cockroach in *The Dream Master*; the metamorphosis of Jesse Walsh into Freddy Krueger in *Freddy's Revenge*; and Carlos' hearing aid coming alive and attaching itself like a parasite onto his ear in *Freddy's Dead*.

BOGEYMAN

The bogeyman is a legendary monster, often believed in by children. The term is used metaphorically to mean a person or monster who inspires fear. Everyone can relate to this type of childhood phobia, which is why characters such as Leatherface, Jason or Freddy work so well – they represent the bogeyman who has lurked underneath everyone's bed at some time or another!



“What are you afraid of a little blood?”

“You’ll keep it Morgan in *The Texas Chainsaw Massacre* (2003)”

WITH ISSUE 6

Your next *Friday The 13th* figurine: Jason Voorhees – Unchained Monster in his most gruesome guise ever from the seventh film, *The New Blood*.

PLUS

● We talk to Kane Hodder – the most famous Jason Voorhees!

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WITH ISSUE 7

Your next *Chainsaw* figurine: Leatherface – Cold-Blooded Butcher in his debut appearance on screen in the original *The Texas Chainsaw Massacre*.

PLUS

● Bone art – a look behind-the-scenes at the props that shocked an era

● On location in Texas – the heat and the empty road



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